MCGILL DAILY CULTURE

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Cardenal speaks of art and revolution

Ernesto Cardenal, Nicaraguan poet, priest and revolutionary, first emerged as a spokesperson for the Frente Sandinista de Liberación Nacional (FSLN) in 1976. In July of 1979, following the victory of the Sandinista insurrection, he was named Minister of Culture.

Cardenal was instrumental in setting up cultural programs throughout Nicaragua. Within four years, however, the strain of the war and opportunism within the Sandinista movement took their toll on the ministry.

The following excerpts are from an interview conducted by Chilean poet Elia Letelier Ruiz. In this interview, Cardenal speaks publicly for the first time of his disillusionment with the Sandinista government, and the internal conflicts which undermined his position as Minister.

Ex–Sandinista culture minister Ernesto Cardenal with Elia Letelier Ruiz.

Ruiz: Within the revolutionary process, art expresses its preoccupation for humanity; the effort to keep it alive, expand it and make it grow is fundamental. But in Nicaragua, with what became of the Ministry of Culture, every fountain of revolutionary, intellectual creativity seems to have been eliminated. Why did this happen?

Cardenal: I wouldn't say *everything* of a revolutionary nature has been eliminated. Rosario Murillo (wife of former Nicaraguan president Daniel Ortega) was and continues to be antagonistic towards me and everything the Ministry of Culture represented; it was a personal matter.

In effect, what she did was dismantle everything which we had created in the Ministry of Culture: the magazine *Nicaragua*, disappeared; the magazine *Poesia Libre*, disappeared; the poetry workshops, disappeared.

She finished off the poetry marathons: a poetry reading in Darío city, for the anniversary of Rubén Darío, every year for six, seven, eight hours in a row. All of the town listening to poetry, poets one after another, from every social class. Young poets and old ones, novices and professionals. Poets from the military, the police, peasants, girls, boys. This was completely terminated. She eliminated it.

You can't prohibit everything political, especially not in a revolution! This is the worst aberration! It is an aberration to insist that all art be political; but a worse, far worse aberration in a revolution is for it not to be political at all.

The opposition in this country has not had a real poetry, or culture, or music. The revolution had a culture, but she has manipulated it to serve her personal ambitions, and naturally, she has taken advantage of the fact that she is the wife of the president.

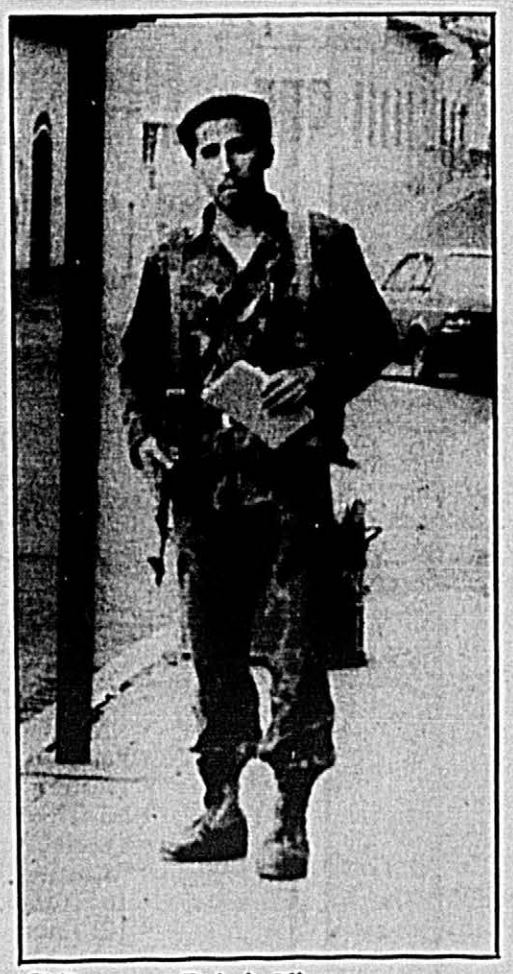
How can we speak of humanity and its development if at the same time we don't want to give the tools to this humanity so it can understand the expressions growing in it: How is it possible to understand what has been happening, when nobody has spoken for ten years? Can we say here too there has been fear of speaking of revolution? Could it be that people are willing to bury their disagreement, only for the sake of maintaining unananimity within Nicaragua, or in other words, within the revolution?

Discontent and opposition to government posturing has not manifested itself much, but we shouldn't have manifested it externally for political reasons. This was happening within us and I believe it is up to others, those who are outside the frontlines, to reveal certain things or make certain criticisms which we, because of our militancy, our discipline, could not.

Now we can speak more frankly. Speaking of these things hurts the front, but if we don't say them ourselves others will; they've already started.

We have spoken a great deal of art in revolution. Is the implication that before the revolution there was no art in Nicaragua?

There wasn't Sandinista art, Sandinista painting, Sandinista poetry, or any of the other artistic manifestations. But before, there was good art in Nicaragua, almost revolutionary, in opposition to Somoza. A good portion of the artists were in favour of revolution and the distinct stages it went through from the beginning. Until the triumph there was good art, good painting, good poetry — more than anything else there was good poetry and literature.



Chilean poet Ruiz in Nicaragua.

But what we had was an art of the elite, reduced not necessarily to the elite of the aristocracy, many were born from the people, but elite in the sense of autonomy. If they hadn't been to university, they were educated by artists, musicians. We were a tiny group before the triumph of the revolution.

It was the revolution that magnified and disseminated poetry, music, theatre which before hardly existed beyond a few schools of bourgeois theatre. Theatre became popular, massive, and the same for painting, which grew throughout the country creating popular painting—so-called primitive painting. Crafts and other folkloric expressions also grew. It was the same for everything; everything had come to belong to the people as a whole.

If the objectives are so clear, then what is the cause of the resentment that has sprouted between intellectuals?

It is difficult to determine the causes, because they are very difficult, small and subjective. It's not about political ideology, nor is it about one person wanting one kind of revolution over another, or the idea that some are revolutionaries and some aren't.

If these were the problems it would be very clear, simple. We would speak of revolutionaries and bourgeois, or revolutionaries of such a type, revolutionaries of such a tendency; but there isn't an absolute devotion to politics. This is not what his dividing us. There are personal matters, jealousies, envy, and at times also mediocrity.

Some are mediocre and are envious of those who have been celebrated. Generally they are ignored precisely because of their mediocrity; and they are mediocre because they want to be, they don't work.

This creates division. Just like there was division because of the presence of Rosario Murillo. It is a very important factor that some are with her and some are against her and they're continually changing positions and affiliations.

Ernesto Cardenal has many identities. The poet, with his simple poetry; the revolutionary priest who stood up against Pope John Paul II; the Minister of Culture, who defended a Marxist culture; the revolutionary who organized armed groups before the revolution; and also, the sculptor. Where is the sculptor?

I explicitly downplayed my work as a sculptor so it would not opaque my poetry. Generally, the artist is classified by something, and by a single definition. It is possible that for the same reason, president Ortega has never wanted to advance himself as a poet. I knew my sculpture wouldn't interest anyone because I was known as a poet. Lately, my friends have been pressuring me; I think it was time that this other aspect of my life be known. My sculpture and my poetry are stylistically equivalent.

My poetry is almost always without adjectives, for want of a good one. Not having any talent for this, I've written naked poems, and this has been the success of my poetry. Cortazar says he does not put landscape in his narrative works, because he cannot describe a landscape. He doesn't know how to describe a forest in autumn, he doesn't find the words to describe a river, a harbor, or a beautiful sea. He sees the beauty in all of these, but can't describe them.

This is the reason for the scarcity of my images, in the sense of metaphor, comparison and adjectives. My sculpture is simple because I can't make it complicated. Almost all my figures tend towards roundness. I can't make things with detail, so my sculptures are without detail; this is their characteristic style, and it's the same with my poetry.

I would like you to tell me: What should poetry be, political or apolitical: How should poets undertake the problems of humankind today?

My opinion is that the poet is free to create, and poetry with a political theme is as valid as that which has no politics. I believe that poetry must be in accordance with the inspirations of the poet. Now, if the poet is a revolutionary, interested in the social problems and politics of their times, then inspiration, much of the time, must be social and political.

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(A reminder to interested/ing staff.)

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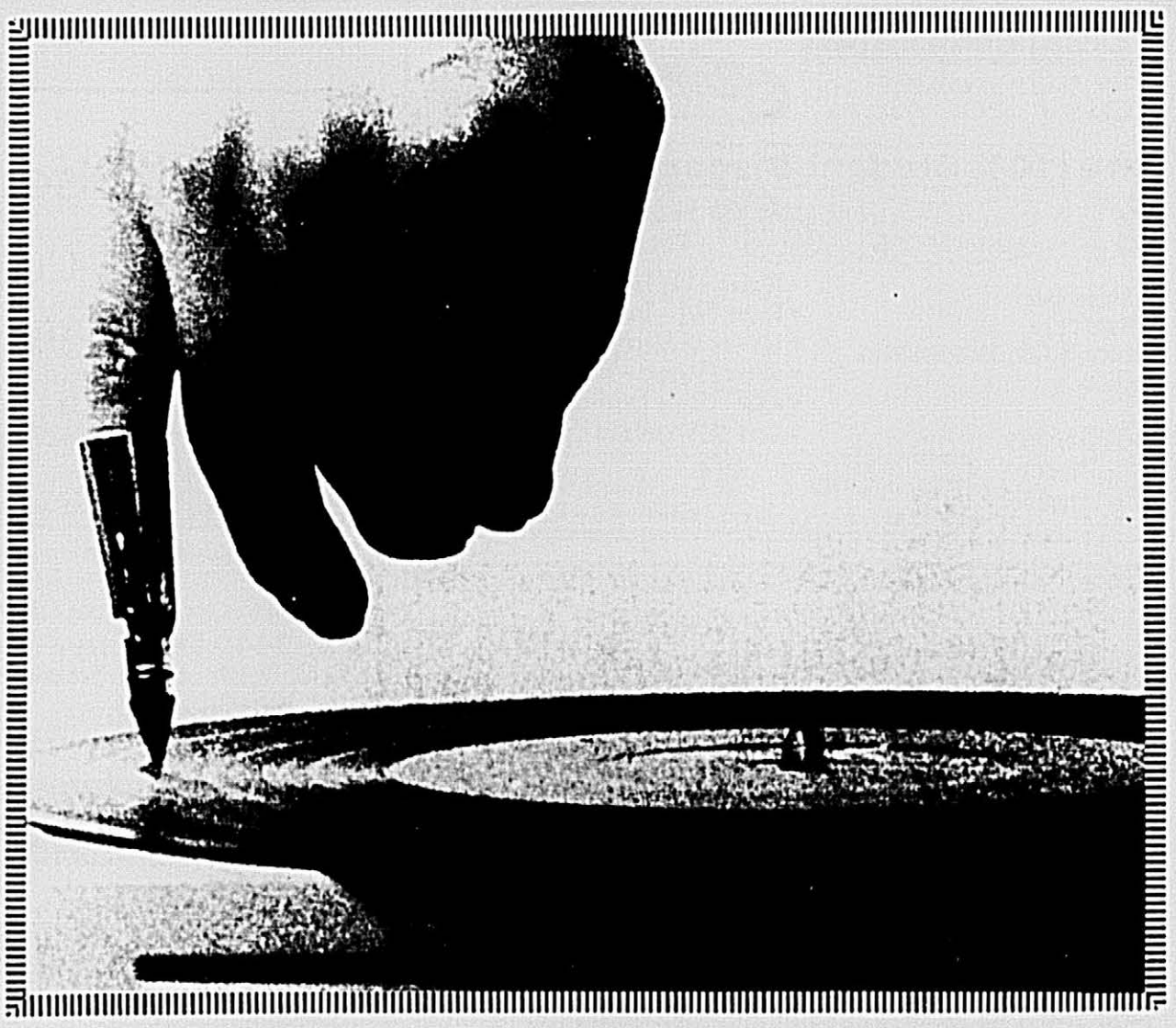

by Dan Robins

New Music America came to Montréal last week, the first time it's ever left the U.S. For the last eleven years, the festival has attempted to stay on the cutting edge of new music and musical trends in North America.

New Music, said programming assistant Denis Chouirard, is "the music of the people who try to broaden the sound of different styles of music." It stretches boundaries, sometimes breaks them, and always seeks to be something new.

The purpose of the festival has always been to provide "a scope on what the avant-garde sound of music is today," said Chouinard. In the past it has featured such noted performers as John Cage and Philip Glass — in fact, "you name them, they were there," said Chouinard.

The festival started in New York in 1979, much smaller than it is today. Chouinard said that in the future it will likely return to a smaller size. This will allow people to catch a glimpse of what is happening in new music without having to dash from theatre to theatre to see even a small proportion of the offerings.

Although the big names in new music are still here, this year sees a greater focus than usual on performers who have not yet appeared at a New Music America festival. According to Chouinard, this will help fulfill a secondary purpose of Montréal's festival — to promote local talent world-wide.

"It's one of the most important new music festivals in the world - the most important in America," he said. With the whole world watching, Montréal will have a chance to show its musical mettle.

As always, the festival features a diverse variety of music. Appearances are made by artists from Latvia, Germany and Korea as well North America. Styles range from rock to experimental, with opera, new classical and new jazz somewhere along the way.

But with all this new music, the question must be asked, are the festival's offerings truly new? Chouirard insisted they are — that though the faces might be recognizable, they are still doing new things.

Okay, so what is this new music they're offering? It started with Rhys Chatham, directing a band made up of 101 electric guitars - the largest electric band in the world, and no wonder.

Then yesterday there was Linda Fisher's electronic, "Songs about Scientists, Inventors, Philosophers & Explorers," an homage to important women in history done in collaboration with Joshua Fried, and integrating elements of theatre and performance art.

Tonight, local group Tuyo will be performing at *le Maison de la culture Frontenac*. Their music is described as "modern primitivism." For one thing, they will be using instruments — largely percussion — invented by members of the group.

Artists appearing tonight and on the weekend include costumed group The Residents, London-based electro-aborigional Lights in a Fat City, Singapore "I'll play inside the piano" pianist Margaret Leng Tan, and German demolition team Einstürzende Neubauten.

The only problem is that ticket prices are in some cases extreme. If you want to see The Residents or Einstürzende Neubauten, you could find yourself shelling out $25. However, those on a tighter budget can find solace in the numerous cheaper shows. Go ahead - check out Lights in a Fat City. It's at Foufounes, only $10, and you get to hear a didgeridoo.

New Music America 1990 continues until Sunday all around town. You can get schedules and tickets at the Spectrum box office, 318 Ste. Catherine St. W. Festival information is sitting in front of a phone at 499-1990.

Voices of change on a rising note in *Songololo*

by Erik Rutherford

"Culture is a weapon that doesn't rust," proclaims Mzwakhe Mbuli, the popular South African performer, in *Songololo: Voices of Change*.

This new Canadian film celebrates black resistance culture in South Africa, giving its audience a fresh perspective on life under apartheid. Instead of presenting the usual picture of unhappy people involved in a hopeless and endless struggle for freedom, the film gives a powerful and optimistic voice to the real people living in South Africa.

South African born producer/director Marianne Kaplan has made, in her words, "a populist film rather than a political one." Clearly, her aim is to exhibit the dignity and strength of the people. Dismal scenes of township life are outweighed by happier scenes.

By focusing on two cultural activists, Gcina Mhlophe and Mzwakhe, the film, which premiered at McGill Tuesday night, shows us the powerful role popular culture plays in the survival of oppressed blacks in South Africa. It emphasizes that through music, dancing, freedom songs, storytelling, and contemporary praise poetry, people find strength and joy.

Out of interest in South African culture, Kaplan began developing the project in early 1989, with most of the filming done in October and November, momentous months in the country's history.

Shot on location in Johannesburg, Soweto, and Natal, the film documents the first legal anti-apartheid demonstration in 30 years, in which 80 000 people celebrated the release of seven ANC leaders. At the demonstration, ANC leader Walter Sisulu says to the roaring crowd, "The struggle against apartheid is a struggle for all humanity."

Performing at the demonstration was Mzwakhe, an immensely popular poet who continues public appearances despite having already been imprisoned and tortured. Known as the "People's Poet," his simple lyrics are often banned, but in the film his words are easily recited by individuals in the street.

I am the conscience of the nation
I and money do not mix
I and the truth do not collide
Inside me the spirit of resistance never diminishes
I am a qualified graduate from the University of Wisdom
I am a think tank not from the jumble sale of wrong ideas
Who can understand my inner voice of reason. . .
The bull is dying at last
Kicking indiscriminately without technique
Yes, the bull sees its end at last. . .

His most ardent followers are the Young Lions, militant township youth who view his poetry as a call to action, a challenge to the authorities.

Gcina represents a more humanistic, less militant point of view. "Human beings and feelings are the focus of my work," she says. Part of a fairly large group of performers in South Africa, she has revived the art of storytelling and modernized the traditions of praise poetry. Rather than praise chief and tribe, Gcina praises the women of South Africa, whom she feels are to often taken for granted.

May the lives of all these women be celebrated
And made to shine. . .
We who are young, we salute our mothers
Who have given us to the heritage of their Queendom.

The film follows her through her day as a writer and director at the Market Theatre in Johannesburg. We go with her to visit her family in the Natal township, where we get humorous footage of the camera crew bewildering local children, who go on to sing and dance.

After the film, Gcina made a personal appearance, performing some of her praise poetry, and received a standing ovation from the five hundred people in Leacock Auditorium.

Her short but emotional performance included poetry and stories. She spoke with fondness of the day Nelson Mandela was released. "Only then did I realize how many blacks lived on my street in Johannesburg, because they were all out on the street with raised fists."

She views her poetry and plays as another way of fighting apartheid, she said. "You feel the people; performers are close to the audience. We are inside the struggle because we live in South Africa. A nation must grow or it will die. Once we achieve our freedom, we still have a lot of growing to do."

Though it is clearly evident that the National Film Board of Canada was involved in funding, Kaplan has achieved her goal "to get beneath the headlines," and given her audience a film that shows a more positive side of life. Such a film is healthy in contrast to the cynical and negative potrayal of South African black life we are used to.

We are not made to forget reality, though, and the injustice is always evident. There is tragedy in the hopes of Mzwakhe's young daughter who has dreams of becoming a lawyer. Mzwakhe's wife reminds us that there is little chance of that happening, but he is always positive: "In spite of all the things that have happened in this country, I am happy that beyond that there is a light. The end is victory and freedom."

With her promotional tour finished, Kaplan will now begin developing a feature length historical drama set in South Africa.

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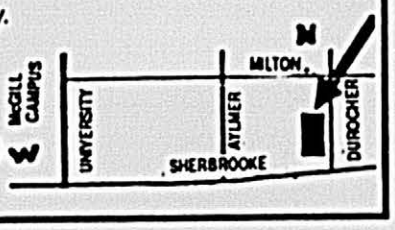

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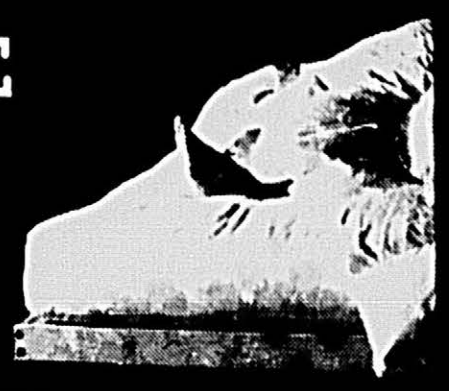

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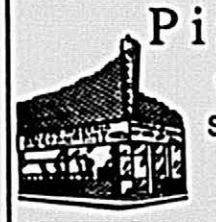

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Defeating anti-Irish racism

...last night, another soldier...
by Aly Renwick
Information on Ireland, 1989.
by Gary Elson

Most novels are written about people, unless they are written about Northern Ireland. The first novel by Scottish writer and ex-soldier Aly Renwick, who will speak at McGill next week, is a gutsy and successful experiment: a book about both.

In *...last night, another soldier...*, Renwick has used both his military experience and 20 years of political activism in the British 'Troops Out' movement to create realistic human beings in an all too real war.

Renwick explores the reasons why individual British soldiers are where they are, and why some Irish people have taken up arms against them. In so doing, he has gone far beyond the traditional British novel about this war.

In the airports of the English-speaking world, the British Rambos nestle beside American potboilers about Vietnam. They too fight a shadowy enemy with rocket launchers and racism. Their enemy is usually a cynical psychopath named Sean or Patrick, who has steely blue eyes or an impish grin (ah, those baby-faced murdering Irish) and a harem of misguided and sexually frustrated young women.

Usually it's the women who allow truth, justice and Thatcherism to triumph. They end up in the sack with the honest career soldier of the peacekeeping Empire, realizing that away from Paddy's influence, they don't really believe in all that awful terrorism.

The racist and sexist attitudes behind this popular type of fiction are nothing new. Elizabethan poet Edmund Spenser called Irish life "the most barbaric and loathy conditions of any people under heaven." Cambridge novelist Charles Kingsley visited Ireland in 1860 and wrote "to see white chimpanzees is dreadful; if they were black, one would not see it so much, but their skins, except where tanned by exposure, are as white as ours."

All the ungracious native cultures that couldn't stomach the benefits of Empire have faced these stereotypes. However, the British Army is still in Ireland, and the Irish people are still directly suffering from these attitudes.

Just last month, two tourists from Liverpool were arrested in a heavily armed police raid at a highwayside restaurant in Wiltshire, England. According to the Chief Superintendent of the Salisbury police, the men had been targetted because his force was "told the men had Irish accents."

Aly Renwick has walked head-on into the attitudes he's denouncing. As an ex-soldier, his portrayal of British soldiers kicking in doors to maintain their government's occupation of the six Northeastern counties of Ireland is remarkable. There are no big speeches, just a simple depiction of men participating in brutality, and sometimes torture, without worrying why.

They live shut up in barracks, shunned by the local population, bullied by their officers and under constant threat of attack from the guerillas of the Irish Republican Army. Renwick's military characters aren't Rambos. Some would like to be; others are just victims of their uniforms and prejudices.

The choice of Irish characters makes *...last night, another soldier...* even more interesting. While the young Scottish soldiers are learning their cynical obedience to orders, the Belfast characters are living through a civil rights movement in the streets. The book moves through the days of riots and protests when the IRA was reorganizing in response to state violence. Some emigrate, some learn to keep their heads down, others end up in prison or in guerilla ranks.

When Sorcha, a young woman of the IRA meets Billy, the Glasgow soldier, the pulp novel endings go down the tubes.

This is a passionate novel, and a political novel in the human sense. Renwick offers no easy solutions. He knows what has happened in the north of Ireland, and he's digging away at what it means. He wants what will hopefully be England's last colonial adventure to end, and its young men and women to stop acting like uniforms.

At the same time, he is a storyteller, giving us a tightly crafted novel about real people in a hard, brutal context. But sometimes the book is too tight, leaving one wanting more. If Renwick follows up what he started, we will get it in future books.

Aly Renwick will be at McGill with copies of his book on Wednesday, November 14 at noon, room 201, 3644 Peel Street (Chancellor Day Hall). Organized by Lawyers for Social Responsibility and the McGill Irish Society. You can pick up the novel by leaving a message for the McGill Irish Society at the Student Services desk, or by calling Alan at 278-5018.

Renwick's book presents Northern Ireland with a human face.

Safer sex sounds for Santa

by Lina Saigol

If you think all AIDS community groups produce are safe-sex messages, think again. The Comité SIDA Aide de Montréal (C-SAM) has produced a cassette of Christmas and organ music, as an original and elegant way to sponsor their non-profit organization.

C-SAM works with about two hundred volunteers in the heart of Montréal, functioning as the largest self-help union for people living with AIDS. They offer safe-sex workshops and AIDS educational programs, as well as information kiosks, an INFO-SIDA help line (282-9991) and a bilingual newsletter informing people about AIDS research.

Prevention and health promotion necessarily touch on issues of political, social or economic change. The advocacy role undertaken by C-SAM aims to educate decision makers in the interest of public health. This coalition of community based groups shares the common goal of fighting AIDS.

I know - you've heard this all before. You understand the seriousness and the consequences of AIDS and you're slightly fed up with the constant reminders. But why not take part in a little piece of the action?

Help make the battle, for those who have to fight it, a shared activity, and not an isolated one. Buy a tape.

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Moore: When Irish *Lies* are smiling

Lies of Silence
Brian Moore
Lester & Orpen Dennys
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by Neal Colgrass

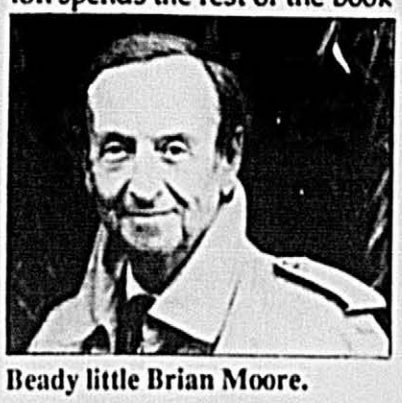
Brian Moore warns us that for most people in Belfast (and around the world) the Irish problem is just an occasional sound-bite, a geopolitical muddle. But when your neighbor is blown up, Moore's novel implies, the only question is whether you value human life or not.

The story is about a man named Dillon, who comes home one night to find the IRA in his living room. They hold him hostage and in the morning announce that he has to drive a bomb into the hotel where he works.

Dillon looks out his window and watches a neighbor named Harbinson walk out onto the street. Dillon sees the gulf that's opened up between them: For Dillon the bombs and masked men of Belfast are real, but for Harbinson they're only hinted at by news clips and security checks.

Dillon realizes his politics when the problem is thrown in his face. Then he drives to work and faces the decision of whether to plant the IRA's bomb (and save his wife, who's been taken hostage) or spare the lives of everyone in the hotel.

After making his choice, Dillon spends the rest of the book trying to live with the consequences. And since Moore's IRA isn't very nice, the consequences are dramatic enough to hold you to the end.



Beady little Brian Moore.

But this is really just poolside stuff. It's guns and romance for the 'intelligent reader'. The action is minimal, there's a theme, and the few peeks inside the protagonist have nothing between the lines.

Whenever Moore aspires to the literature of Le Carré's or Fleming's intrigues, his pen is embarassingly rushed. Characters can appear in the midst of action and receive a token life history; or someone's comment over dinner can turn into the entire history of the Catholic-Protestant conflict.

The book is made more disappointing by Moore's prestige. He has two Canadian Governor General's Awards for Fiction, was nominated twice for the Booker, has a slew of other trophies, and is, according to the flyleaf, Graham Greene's "favourite living novelist."

So what do you say when a prestigious author writes a grade-B thriller? Whoever wrote the flyleaf for *Lies of Silence* phrased it subtly: to call the book Moore's best yet is "praise of a hyperbolic order," but it's still "the culmination of an extraordinarily fertile career." Which is true.

If anything saves the book, it's simplicity. All of Dillon's realizations are spelled out. Saved from the act of thinking, you can read *Lies of Silence* quickly, and — if you're into cloak and dagger — try to be left breathless (which is what the flyleaf says will happen).

And Dillon's drive to deliver the bomb is at least a little exciting. Forced into terrorism, he approaches the hotel with the sudden knowledge that no argument is worth taking innocent lives. He acts on impulse and enters a world that was previously restricted to newspaper headlines.

Afterwards he finds a sign posted outside the hotel: *Restaurant Closed: Bomb Damage. Bar Open: Sandwiches.* Students would soon be coming in to eat. "Ignoring trouble was an Ulster tradition. Another wee bomb, as the local joke had it. By next week the whole incident would be forgotten."

Velcro Ripper is happy, happy, happy to be in film showcase.

Independent films: nothing like CBC

by Alex Poulis

In case you're not aware of it, Main Film's Five Days of Independent Canadian Cinema started yesterday.

One of the films being shown, recommended by a coorganizer of the event, is a B-movie about a man who needs money, and offers himself as a guinea pig for a hair tonic experiment which transforms his head into a toxic piece of bread.

The film co-op's biennial event, running November 7 to 11, is a unique occasion for people to discover cinema devoid of any artistic constraints. Instead, complete production responsibility is left up to the film-maker.

The first edition, held in 1988, was judged a success by organizers, film-makers across Canada, and fans of independent cinema. This year's 47-film exhibition features a 40 per cent increase in Québec content over the first year, and five features, compared to one in 1988. All screenings take place at the Cinéma Parallèle on Blvd. Saint-Laurent.

Taking the increase in Québec content and features into account, Five Days co-organizer Claude Ouellet says things are coming along better so far.

The non-competitive showcase, which few dare call a 'festival', opened Monday night with a screening of Olivier Asselins's *La Libérté d'une Statue* (The Freedom of a Statue).

Apart from recommending the previously-mentioned *Breadhead* by Montréaler Carlo Alacchi, Ouellet strongly suggested seeing *I'm Happy, You're Happy, We're all Happy, Happy, Happy*, an experimental feature not listed in the program. This opus, by Velcro Ripper, deals with a young boy, a "fool-type" character, and his alienation from society. It will be screened November 10 at 23h.

Asked what he believes is the cultural and socioeconomic importance of independent cinema, one of the topics that will be discussed during an indie forum taking place today and tomorrow, Ouellet replied, "To me, the kind of films and videos independents make represents a part of our culture — the so-called 'Canadian culture' — that is rarely represented, rearely seen —"

Not even on the CBC?

"Especially not on the CBC," he clarified.

Today and tomorrow's forum, also part of the Five Days, is a meeting place for writers, directors, producers, and exhibitors. Its goal is twofold: to identify the ideological and economic bases pertaining to independent film production, and to evaluate its cultural and socioeconomic importance.

This year's event is dedicated to the renowned American indie director and actor, John Cassavetes, who died last year at 59.

"We thought it would be a good idea to dedicate the event to him, and his spirit of independent film making, since he took a lot of risks — something which is inherent in idependent filmmaking," explained Ouellet.

In commemoration of Cassavetes' independence, Five Days will present two of his first directorial efforts: *Shadows* (1961) and *Too Late Blues* (1962).

Tickets for 5 Days of Independent Cinema go on sale 30 minutes prior to screenings. A complete festival pass costs $25 and is available at Main Film, 4060 Blvd. St. Laurent, suite 303, and Cinéma Parallèle. For more information, call 845-7442.

Is Canadian Content a plague or a panacea?

by Stephen Butler

Canadian content rules may increase programming diversity, but they tend to lower quality.

So argues Carlton Professor Leigh Anderson in her paper, "Broadcasting Regulations: More of less to choose from?" which she presented to a group of students and local marketing types yesterday at McGill.

Anderson, a professor of microeconomics, fits a complicated problem into a fairly simple model. She argues that higher marginal costs to Canadian TV producers necessarily lead to lower quality, and higher fixed costs to less diversity in programming. Thus, the Canadian producer is better equipped to provide 'information programming' (news) where marginal costs are lower, and unable to diversify into 'entertainment' shows (everything else).

Anderson proves these arguments at great length in economic terms, and her empirical results (based on a comparison of viewing habits in Vancouver and Seattle) seem to bear them out: Canadians watch their own stations for news and documentaries, and American stations for sports, drama and comedy. However, her final link of CRTC rules and 'viewer-welfare' is questionable in several respects.

First of all, while it's clear that Canadian content regulations raise marginal costs (it is more expensive to produce our own shows than to simply buy a U.S. signal), it is more difficult to establish that they lead to higher fixed costs.

Anderson herself admits that her research failed to show this link definitively. In the end, however, it's intuitively obvious that it's easier for an independent station to produce its own news than its own *Cosby* shows, as Anderson puts it — but Canadian independent stations have to, according to the CRTC. Their U.S. counterparts do not.

The notion of 'quality' is also problematic. It was this element of her model that received the most strenuous objections from those in attendance, and Anderson herself concedes it is a hard concept to define. Although viewers may tend to agree on technical quality such as camera work or lighting, content quality is much hazier.

In the end, Anderson has settled on 'viewership appeal' as the best measure of content quality. In doing so she follows in the footsteps of that great analyst, the A.C. Neilsen Company, and looks at ratings.

The main objection one can table against Anderson's arguments, however, are even more substantial. As economists Dorfman and Steiner pointed out in 1936, radio markets are substantially different from the traditional kind (television is generally considered analogous to radio).

Their research, which originally compared BBC and U.S. radio, showed that programming was 'better' (satisfied more viewers) in the British monopolistic system than with the U.S. oligopoly (where a small number of producers had to compete).

The wisdom behind this conclusion was that the Beeb provided more diverse programming, wasted fewer airwaves showing the same thing, and catered to minority/specialty tastes. Some argue the market's failure to equate diversity with quality is evidenced by the fact that many are willing to 'pay' for PBS in the States.

In the end, Anderson has simply retread familiar territory with little novel insight. Her choice to use ratings as a measure of viewer enjoyment ultimately limits the power of her arguments. Her conclusions have more implications for how policy can improve the welfare of Canadian producers than they do for the poor schlep at home with the channel changer.

This is not so much Anderson's limitation as that of her chosen field — some non-economists at her presentation were shocked at the assumption that, for instance, better actors get paid more. This should send the two-fold message that commerical television cannot produce 'art' (unless by fluke) and that economists should keep their hands off our stuff.

STUFF AND THINGS FROM CKUT

Rhythm Activism	Oka	Les Pages Noir
Deee-Lite	World Clique	Elektra
2 Black 2 Strong	Burn Baby Burn	In-effect
Same Difference	demo	self
Phil Milstein	Tape Worms	50 skidilion watts records
L7	Smell the Magic	Sub Pop
Loren Mazzacane	Rooms	Saint-Joan Records
Jr Gone Wild	Too Dumb to Quit	Stony Plain/WEA
Hilt	Call the Ambulance...	Nettwerk
Dread Zeppelin	Un-Led-ed	IRS
various	What else Do You Do?	Shimmy-disc
Sonic Youth	Goo	DGC
Inspiral Carpets	Commercial Rain	WEA
Chris & Cosey	Reflections	Nettwerk
U-Totem	U-Totem	Cuneiform
Self Defence	The New Mania	Altrax
Chumbawamba	Slap!	Agit-Pop/Touch & Go
The Dream Warriors	Wash your face in my sink?	4 th &B`Way
Lubricated Goat	The Devil's Music	Amphetamine Reptile
The Afros	Kickin' Afrolistics	Columbia
5th Column	All Time Queen of the World	Hide
Garçons Boucher	La Fête La Joie	Boucherie/Island
Pigalle	Pigalle	Boucherie/Island
NWA	100 Miles to Run	Priority
BB Doc	Jazz	Boucherie/Island
Carlyle Williams	Gotta Go For it	Eternal Art Music
Rent Party	Rent Party	self
Replacements	All Shook Down	WEA
In the Nursery	Sesudient	Waxtrax!
EQ	They Can't Cope cassette	Infinite Beat
various	Taste Test	New Alliance

Art of the State

(A *Daily* series on censorship)

Part One: The debate — from McGill to North Carolina

by Carl Wilson

Monday night. The Dayglo Abortions obscenity trial had just begun in Ottawa. An award–winning children's book called *Who Is Frances Rain?* had been banned from a school in Orleans, Ontario, for using the word 'hell'.

In Florida, 2 Live Crew had taken to having the 'obscene' parts of their songs rapped by the crowd instead of the band — "You all are doing the dirty show," laughed leader Luther Campbell. "You want to go to jail?"

Jesse Helms was only a day away from re–election as Senator for North Carolina. And while the annual McGill Ski Sale raged a floor below, a crowd of avid equivocators from the Debating Society gathered in Union 425 to argue the resolution *Music Should be Censored*.

Beforehand, the hundred or so debating aficiandos cleared away some pressing business — recruiting judges for the upcoming high school tournament, and organizing Kelly and Mona's potluck Saturday night.

One impatient spectator, a member of local band 'Dead Or Canadian', compared the proceedings to a game show, as one after another the Calvins–and–polo–shirt clad club members jumped out of their seats to deliver much–enunciated plugs about *the hundreds and hundreds of judges we're gonna need this weekend*.

That done, two pairs of well–scrubbed kids launched into an hour–long discussion of how to "protect our children from dangerous environmental influences," as the 'government' side put it.

Those dangerous influences, the all–white debating teams told the nearly–all–white audience, include the music made by American blacks whose minds are "twisted by the disgusting conditions of downtown city ghettoes," along with 'drug addicts' like Axl Rose.

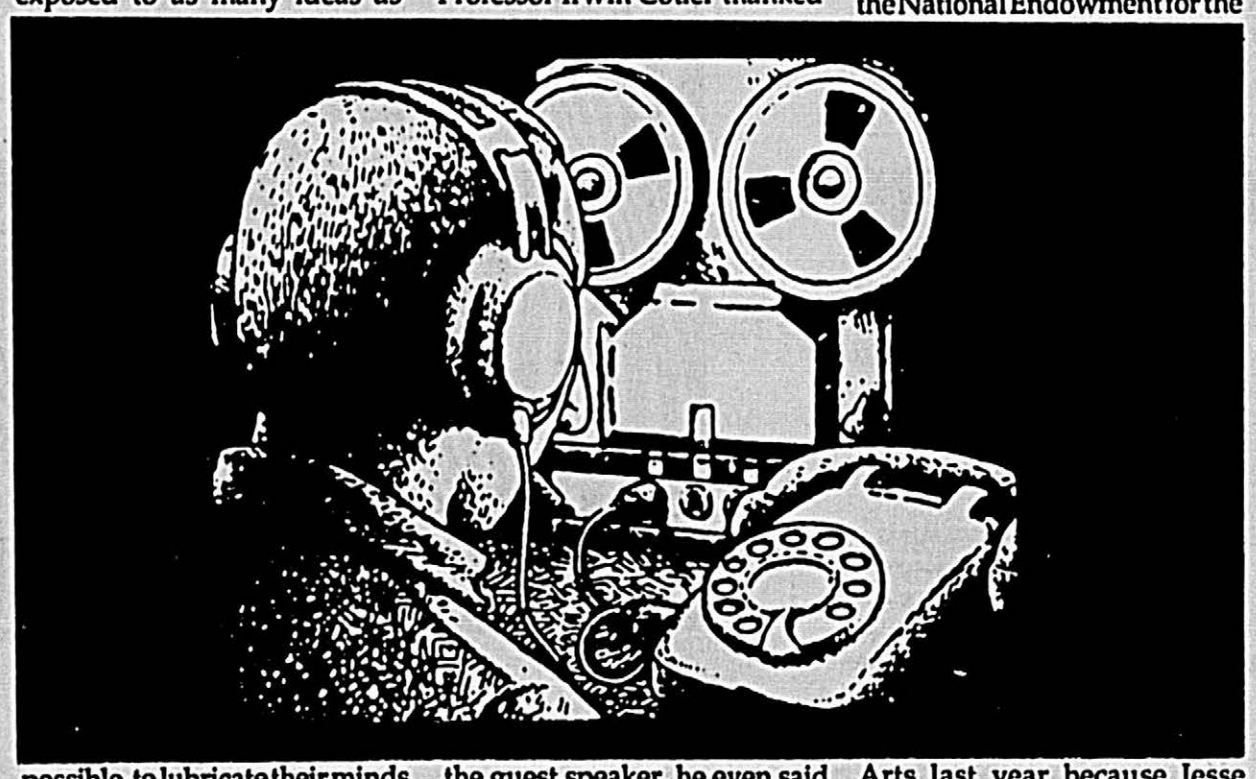
But the closest anyone who spoke got to personal experience with inner–city poverty was one fellow whose Washington, D.C. private school was "next door to a housing project." At least he argued that people can decide for themselves that 2 Live Crew is trash, though he also promoted the suspect idea that the group isn't very popular.

For those who've never attended a private school, debating competitions are modeled on parliamentary procedure — one side plays 'government', the other 'opposition'. Maybe the narrow range of opinions displayed in the debate was just part of the spirit of mock party politics.

Or maybe it was just what you'd expect from people who have no trouble calling themselves 'the government' for fun. People who can reasonably expect to *be* the government someday, if they want to, or at least to control it.

Neither teams disagreed that people under 18 are "malleable, impressionable and in desperate need of guidance and protection." The government side proposed that selected music (mostly focusing on 2 Live Crew and Guns n' Roses) be banned from the airwaves and restricted for sale to people over 18. The opposition's argument hinged on the supposed unenforcibility of censorship, and on how hiding social problems doesn't make them go away.

Neither side said it was healthy to have children exposed to as many ideas as possible, to lubricate their minds with the frictive juices of promiscuous thought, even the most offensive.



Most of the arguments were respectably 'liberal'. They didn't want to suppress Public Enemy's dissent. They weren't trying to stop Jello Biafra from criticizing the Reaganomic myth. They just wanted the Dead Kennedys' record company to keep those penis posters out of the album packages and Chuck D to stop saying 'bitch' and 'nigger' ("It's an offensive word, I don't care what colour the person who says it is," one said).

"If we allow children to listen to racist and sexist lyrics, that's the moral basis they will develop," argued government spokesperson Jonas August. "We don't want our children discoloured at an early age. If you agree there's something called hate literature, how can you not ban this music as well?"

But not everybody who believes "there's something called hate literature" thinks the state ought to step in and make it go away. Alan Dershowitz, the hotshot American civil liberties lawyer who spoke at McGill Tuesday night, asserted the right to free speech is absolute.

Holocaust deniers, he said, must have the right to peddle their drivel, or else you encourage the reverse: an Oakland schoolboard banning *The Diary of Anne Frank* for "showing only one side of the Holocaust." Realistically, he said, there's only one choice: "A system of censorship, or a system of free speech. You can't have general free speech with ad hoc censorship."

Most of the well–heeled legal eagles who packed Moot Court to listen to Dershowitz laughed at his jokes and applauded his passionate delivery. When Professor Irwin Cotler thanked the guest speaker, he even said he'd been forced to reconsider his positions. But most of the after–speech chatter indicated which way feelings were running.

"He's very clever, but I don't think I agree with him," was heard over and over again. "He's not living in the real world: You can't just let everybody say whatever they want and expect to keep order," one blue–haired, black–hatted Montréal lady told her husband on the way up the aisle.

The clincher was delivered jovially by a middle–aged, business–like man to his rouged–up date. "I don't see how he can compare the dangers Jews are facing to complaints by women and homosexuals," he laughed. "I mean, my God, the man is obviously out of touch." In other words, yes, censor anti–Semitism, but allow sexist and homophobic hate rants to go on shaking the beat boxes.

Back at Monday's debate, the government side was making the neoliberal version of the same statement. "Adults can pick out what's fine and what isn't," argued Andrea Frick. "Why should kids have access to lyrics that promote sexism and treat women as objects?" Frick said.

But if you agree you can't depict sexual violence, what happens to *Not a Love Story*? Do you send it to trial to prove it serves an educative function? What happens to David Lynch's *Blue Velvet* (as one debate spectator pointed out)? And what *has* happened to NWA, Karen Finley, Public Enemy, or Robert Mapplethorpe?

Maybe you don't recognize everyone in that list, and if not, some part of the state action directed against each of them has succeeded. The U.S. FBI sent notices out to cities where rap group NWA was going to play last year, asking them to deny permits because of NWA's song 'Fuck tha Police'.

Karen Finley, a performance artist who explores sexuality, self–expression, the idea of the body in politics, was one of several artists denied a grant by the National Endowment for the Arts last year because Jesse Helms succeeded in making NEA funding contingent on inoffensive content, which is defined to preclude talk of abortion, for example, or gay and lesbian life (a similar provision exists in the Canadian Secretary of State's fund for women's programmes).

Public Enemy was nearly closed down by the Hamilton police this summer, and has been the victim of a (FCC, CRTC) state–encouraged boycott by many American and Canadian rock radio stations.

And the late Robert Mapplethorpe's homoerotic S&M photographs were narrowly acquitted of obscenity in Cincinnati last month (despite the judge's best efforts), but not before the museum retrospective on Mapplethorpe from which they came was closed down by the Cincinnati vice squad.

Not all these actions have gone unprotested. Much of the arts community in the States has rallied around the NEA issue (though many of the white, academically–bred artists have expressed their discomfort with the likes of 2 Live Crew and NWA).

But Canadian artists and their supporters have been restrained, and popular support swings wildly according to what prejudices the demagogues appeal to. Helms was re–elected despite his feeble campaign and much voter disillusionment with his Cold War, big industry rhetoric. His victory was partly attributable to the fact that Harvey Gantt, his anti–censorship opponent, was black and supported by gays and lesbians.

A couple of Monday night's Debating Society members stood up for free speech, too, though nobody on the official teams did so. One avowed rock and roll fan said how painful it was to listen to the debate, and asserted that "attitudes produce music, not the reverse." Rightly, he said the debaters weren't giving kids much credit for intelligence and taste.

Another made the "leap of faith" to say freedom of speech is a good thing in and of itself. "We're already gagged by a totalitarian media system that makes it nearly impossible to hear our own voices above the cacophony of the majority," he proclaimed.

He perhaps neglected that it's not the 'totalitarian media' but the record industry that won't sign nasty rap these days, not the media but the state who's busting the Dayglo Abortions.

But at least he meant well, and was willing to take the risk the woman who said, "Kids in the ghetto are already going to hear these things, but we have to protect the children of the upper–middle class," was shrinking from. She was backed up by Andrea Frick's summation: "If we take away these environmental factors [that damaged children's minds], maybe 20 years down the line we won't have racism or sexism in our society."

Yeah, right. And maybe, if we're lucky, we won't need any art either. We won't need any art that expresses the unpleasant truths of inner–city life, including the violence and the sexism — either deliberately or by implication. We won't need to challenge the established order, because it'll be perfect, and always on sale, right?

We won't need to challenge anything but the bullshit of universal privilege — unless, of course, it has "discoloured" all of us by then, and we just blend into one rotting, silent mass. From Moot Court to Union 425, it seems the McGill elite, the kind of people who will make that decision in the end, are looking forward to that day.

Next week: Censorship cases in Canada.

THE MCGILL DAILY

HYDE PARK

Recognizing reality

Opinion by the McGill Affirmative Action Coalition.

The Affirmative Action Coalition's proposed amendment to Students' Society's law on club accreditation will go before council today. The existing clause 7.03 states that "the membership of each accredited Activity, Club and Functional Group of the Society must be open to all members of the Society."

The Affirmative Action Coalition was formed in response to this flaw in the Students Society's Constitution which does not recognize sexism, racism, homophobia, class disparities and other forms of discrimination in society and at McGill. Thus, it prevents groups from orienting their organizational and membership structures to deal with these realities. The proposed clause adds, "does not preclude a distinction, exclusion, or preference in membership or officers by a group, club or activity at McGill devoted exclusively to the well being of a group disadvantaged because of race, national, or ethnic origin, colour, religion, sex, age, mental or physical disability, sexual orientation, or social class."

Any democratic society presupposes the opportunity for equal participation by all its members. But equal participation is impossible when some people are subject to systemic disadvantage. In such cases, powers should be granted to the repressed persons or groups to permit them to balance the weaknesses imposed by social hierarchies.

The Canadian Charter of Rights recognizes this problem in Section 15(2), which allows programmes to ameliorate the condition of a disadvantaged individual or group. Students Society should at least bring itself in line with this established norm.

The broader aspects of affirmative action require the input and support of all McGill Students. The Coalition wants to place the topic before the society at large in a referendum this Spring. If sucessful, this referendum will ensure affirmative action has a permanent place in our Student Union's Constitution.

LETTERS

To the Daily:

The purpose of this letter is to publicly express our group's support for the proposal of the inclusion of an affirmative action clause in the Students' Society of McGill University's constitution.

As international students, we are aware of the adverse effects of discrimination, and applaud the idealistic approach of the SSMU. However, distinct disadvantaged groups do exist in our society, and disadvantaged groups do exist in our society, and therefore in our university.

We therefore believe that the particular concerns of these groups should be addressed separately, and thus support the activities of clubs and organizations dealing with these issues. We further belive that persons belonging to the above mentioned groups are best qualified for determining the interests and activities of such organization, by virtue of having experienced the negative effects of discrimination.

We hold this view as much as we recognize and value the contributions to these organizations by persons not suffering like discrimination. Thus, it is our view that the implementation of an affirmative action clause is a viable means of safeguarding this basic principle.

McGill Association of International Students (M.A.I.S.)

To the Daily:

We support the Affirmative Action Coalition's motion to add an affirmative action bylaw to SSMU's regulations.

The need for affirmative action is based upon the existence of inequalities in society which have led to certain groups being at a disadvantage due to race, national or ethnic origin, colour, religion, sex, age, mental or physical disability, sexual orientation, or social class.

Both the Canadian Charter of Rights and Freedoms and the Québec Charter of Human Rights and Freedoms have recognized that equality rights and non-discrimination clauses should not preclude affirmative action aimed at ameliorating these inequalities.

We encourage SSMU to recognize that the existing club membership requirements (being open to all students) should not prevent the existence of clubs and groups whose aim is to ameliorate the conditions of disadvantaged groups.

By passing this motion to add an affirmative action bylaw, SSMU would be recognizing that: 1) certain groups face disadvantages due to existing inequalities in society, and 2) clubs and groups whose purpose is to ameliorate these disadvantages should be encouraged, not discouraged as they are under present SSMU regulations.

Raphaella Dixon LL.B U2
Chantal Thomas Arts U2
Kelly Gallagher–Mackay Arts U2
Susan Vivian Arts U2
Colleen Wiegers Arts U2
Rachel Rose Arts U1
Sarah Leavitt Arts U3
Robin Yuri LeBaron Arts U3
Carolyn Moore Arts U3
Paula Gunn Arts U3
Elain Palmer SC U1

To the Daily:

GALOM (Gays and Lesbians of McGill) firmly supports the Women's Union in their bid to pass the proposed affirmitive action clause.

If this clause is not allowed to pass, this could mean the extinction of McGill's special interest groups.

It's time McGill steps into the 1990's and forgets about their conservative narrow mindedness.

Gays and Lesbians of McGill

To the Daily:

The Board of Directors of the Québec Public Interest Research Group has unanimously endorsed the principle of adding an affirmative action clause to the constitution of the Students' Society of McGill University.

Since our inception on campus two years ago, our own constitution has included a provision that at least four of the nine members of our Board of Directors must be women. Perhaps because we have this clause, the number of women on our board has often been much higher than four.

We have recently decided to sponsor a project group and meetings which would be for women only. We are also considering further changes to our constitution to entrench the idea of affirmative action in a broader context.

Jason Prince
QPIRG Board of Directors

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Lucie Grégoire: Absolut(ment) navrant

Natasha Antaya

Lucie Grégoire, chorégraphe/ interprète de danse moderne, présente ABSOLUT du 31 octobre au 11 novembre, au Théâtre La Chapelle, 3700 rue St-Dominique.

Le 31 octobre dernier, Lucie Grégoire présentait son oeuvre *ABSOLUT* au Théâtre La Chapelle. Le soir de l'halloween, on peut s'attendre à tout... A tout sauf à l'embêtement absolu.

Le soir du 31 octobre, n'est-ce pas une soirée de spectacle extraordinaire où tous, les petits comme les grands, nous dévoilent leurs créations les plus originales? Tous, sauf peut-être quelques-uns... Je regrette d'avoir quitté le seuil de ma porte, où je félicitais par des bonbons les grands esprits créateurs, pour me rendre au Théâtre La Chapelle!

Dès la première minute de la représentation, les spectateurs sont plongés dans le noir (ils ne savent pas encore combien ils en broieront). Aucun décor n'est présent à l'exception d'une projection fixe sur le mur du fond. Lorsque Lucie Grégoire fit son entré sur scène, elle était vêtue d'un long menteau noir (d'ailleurs tout est noir).

Bien que le court épilogue annonçait une oeuvre macabre, une oeuvre noire, il est difficile de captiver l'attention du spectateur lorsque aucun contraste n'est présent. Les courts passages où la danseuse transformait l'émotion du moment n'étaient ni assez nombreux, ni assez forts pour empêcher mon voisin de soupirer. Sans parler des spectateurs de la rangée précédente qui se croisaient et se décroisaient bras et jambes régulièrement à une vitesse hors limite. Pourtant la duré du spectacle était d'un peu moins d'une heure trente!

Ce n'est pas le talent d'interprète de Lucie Grégoire qui est sujet à reproches... C'est plutôt celui de chorégraphe. Le contenu d'*Absolut* contient beaucoup trop de temps morts où la danseuse demeure immobile ne faisant travailler que ses muscles faciaux. Lucie Grégoire a énormément d'expression et peut facilement enchanter le public par son regard mais tout ceci ne correspond pas à de la danse! C'est plutôt du théâtre sans parole... du mime. De plus, la danseuse reprend souvent le même mouvement pour exprimer plusieurs émotions, ce qui démontre une carence dans sa créativité.

Par contre, chaque mouvement accompli est d'une extrême précision. Tous les gestes effectués sont sous le contrôle intransigeant de l'interprête. Malgré le manque de diversité de ces derniers, ils démontrent quand même des lignes pures munies de grâce qui seraient beaucoup mieux perçues par le spectateur avec des costumes un peu plus révélateurs. Bien que le manteau ample de la première scène produisait plusieurs effets spéciaux, il en cachait tout autant.

Selon une critique de Régis Tremblay dans le journal *Le Soleil*, le manteau signifiait « la vie cachée que se nourrit de mystère, la dépendance qui secrète la peur et la honte ». Lorsqu'on revient les deux pieds sur terre, on se rend compte que les seuls mystères sous un manteau sont la forme et le mouvement du corps. Si on avait voulu préserver cet abstrait recherché par tant d'artistes ainsi que l'esthétique du mouvement, on aurait très bien pus remplacé ce long imperméable noir à un voile noir semi-transparent. C'est parfois de simples détails techniques qui améliorent grandement une chorégraphie, surtout si cette dernière manque de « punch ».

ANGELO BARSETTI

Lucie Grégoire, beaucoup de talent gâché.

Toujours du côté technique, la conception de la musique par Maurice Bouchard (saxophone) et Helmut Lipsky (violon) est très originale. Une musique très dissonante, sans harmonie, donne une signification à l'oeuvre. On peut facilement comparer et faire une analogie pertinente entre la musique et le court épilogue de la programmation. Débutant par des sons fait par le saxophoniste, la ligne musicale devient de plus en pus liée, sans silence, avec l'accompagnement du violon qui s'y joint. Helmut Lipsky, violonniste, nous fascine par son jeu. Il a étudié et performé un peu partout (Europe, Etats-Unis, Canada) et a composé plusieurs pièces de musique. Il possède une grande expérience qui transparait brillament lors de son exécution, d'ailleurs très remarquable.

L'utilisation d'un vocabulaire élaboré serait sans raison pour décrire l'oeuvre *absolut* : « plate » est le mot. Lucie Grégoire, danseuse/chorégraphe indépendante depuis 1981 devrait s'en tenir à l'interprétation. Laisser à d'autres le soin de la chorégraphie ou se joindre à plusieurs danseurs seraient deux solutions. Deux solutions pour alléger le fardeau trop lourd pour Lucie Grégoire.

Criminals caught in a "hopeless" position

by Lucy Payette

What comes between destiny and legacy? That seems to be the philosophical question of *Criminals in Love*, a play by Toronto ex-cabdriver George F. Walker. The hopeless struggle between free will and fate presents a bleak picture for blood relatives of would-be criminals. Being criminal isn't their only offense: They're also very stupid.

The parodic-satiric forces of fate threaten the lives of doomed lovers, Junior (Ken Cameron) and Gail (Laura J. Forth). Products of a decrepit and abusive society, the central characters fight off the pathetic leftovers that their east-end community throws them.

A crooked father in prison, blackmail and a schizoid terrorist are elements of intrigue designed to give the audience a taste of the underworld. How do heroes manage when times get tough? They make love.

Walker's script for *Criminals* is too "hopeless" to be true. The scenario of victims held captive by a schizoid ('Wineva') with infantile tendencies becomes frustrating. What should be character development in Act II becomes lost identity. Actors struggle with a script that is trying to take them somewhere. . .anywhere. . .maybe even the Bahamas.

Yet *Criminials'* charm comes from a mixture of portfolios put together at the last minute. The experienced Forth contributes professional skill to a dynamic cast. A visitor from Toronto's Theatre Offal, she has temporarily set aside playwriting to act in *Criminals*.

As Gail, she's often caught with a head between her breasts, switching from sarcasm to concern. Her presentation is gutsy. "Naturalism is difficult. I never get the laughs," said Forth.

DUNCAN APPLETON

Laura J. Frith and Ken Cameron, criminals in love.

Forth and Cameron work well together as doomed passionate lovers. Cameron plays a convincing ruffian with a sensitive side. His raspy voice and long hair complement his role. Cameron said, "I found Junior to be a difficult part to play - it's hard to make him anything else but a spineless jellyfish."

Junior is the first one to bring up destiny. And you really wish he wouldn't, because that starts up a series of philosophical ramblings from the friendly neighbourhood bum, William K., played by Don Maxwell. He's Junior's tinkerbell.

At one point Junior admits that as a friend, "William's different. He doesn't seem to take up any time at all." The irony is, he sure does. Maxwell, who definitely speaks the bulk of the script, is flawless in the delivery of his lines. The accent is real. His crumpled-up body accurately ressembles the weathered man who lives in the street.

It takes a daring Bridget McFarthing to act out the many faces of Wineva. She represents the other gloomy end of the spectrum — the disgusting product of excess consumption in today's society. McFarthing's singing intonation, which she swears is her own voice, is appropriate. How else could she sweet talk her captives into giving her a kiss?

Director Martin de Jonge finds flexiibility in Walker's script. "There are different possibilities," he admitted after the play. He's currently writing his thesis on Walker, which means he's probably the one who *does* know what comes between destiny and legacy. De Jonge figures that Walker took his character profiles from some of his cab customers. He adds that although his style needs to be developed, Walker does at times touch on realism.

Criminals in Love first ran at Toronto's Factory Theatre in 1984. In the confines of the Player's Theatre, the dramatic monologues are intimate. The audience comes face to face with pondering philosophers — an effect the Factory Theatre could not take advantage of.

But what really creates atmosphere is the impressive score and sound effects by Tean Schultz. Hollow tones and repetitious rhythms contrast with the cartoon-strip action that takes place in the play.

George F. Walker should thank Players' Theatre's cast and crew for a difficult job well improvised, but those weren't MacDonald french fries being served in the Burger King scene, were they?

Criminals in Love *continues till Saturday, Nov. 10 at McGill Players' Theatre, 3480 McTavish, third floor. Performances begin at 20h. Call 398-6813 for reservations; tickets are $8, students $4.*

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Found: squash racquet in Stewart Bio. Building. November 5. Call Janet 481-7696.

Found - beige leather-lined gloves, please check at SSMU lost & found.

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St. Martha's Is a Christian community that meets every Sunday at 10:30 am. 3521 University. Informal, dynamic, lots of discussion and fellowship. Everyone welcome! Info: 398-4104, Presbyterian-United Church Chaplaincy.

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Culture dept. meeting Friday, 16h. New writers welcome, in Union B-03.

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Eat your greens at the Vegetarian Festival. Food, raffle, info. Today's events are a tofu cooking demonstration at12h followed by a slide show by Harriet Schleiffer on farm animals at 12h35. Union 107/8, 3480 McTavish. 11h-15h.

Go to Ottawa with Friends of First Nations this Saturday. For info call 842-0906 or show up for their office hours, Union 410, 11h30-13h30.

Hear "Voices Of Native Women", a two-part lecture series beginning this week with Linda Simon and "Breaking The Barriers". Wilson Hall, 3506 University. 13h-14h.

"Democracy under Strain: Pakistan", an Islamic Studies lecture with Queen's University's Khalid Ben Sayeed. Leacock 232. 16h.

QPIRG Waste Management/ Incineration Research Committee meets in Eaton 505. 17h.

Non-Greeks are also welcome to a political economics lecture presented by the McGill Hellenic Students Association. Kimon Valaskakis of U de M speaks on "Three Scenarios for Europe '95: Two Exciting, One Frightening". Leacock 232. Info: 682-0992. 19h.

Friday 9 November

Wine & Cheese. Put on by the Women's Union. All welcome. Union 423. 15h-17h.

Caribbean Stuents' Society's last general meeting this term. Tickets to the Christmas dinner and dance will be on sale. Union 107/8. 18h30.

"Pink Floyd: The Wall". Leave your razors at home. Presented by the Film Society. Note: Canadian Cross roads International will be selling popcorn and refreshments, so it will be like a real movie. Frank Dawson Adams Auditorium. Members & seniors $1.00, non-members $3.00. 20h.

Coffee-house in support of Chilean political prisoners at Centre for Developing Areas Studies, 3715 Peel. $2.00. 20h.

Saturday 10 November

Hop on the Freedom for First Nations bus for the big rally in Ottawa. Info: 842-0906. Place des Arts Metro (Jeanne Mance exit). $10.00 return. 9h.

Women's Hockey team hosts Laval in the McConnell Winter Arena (it's between Molson Stadium and the fire department headquarters). 19h30.

Sunday 11 November

Last day of the Ski Sale. Union Ballroom, 3rd floor, 3480 McTavish. 10h-17h.

Women's vollyball vs. Concordia at Currie Gym, 475 av des Pins West. 15h.

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